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Llona Massey speaks
on Americanism**

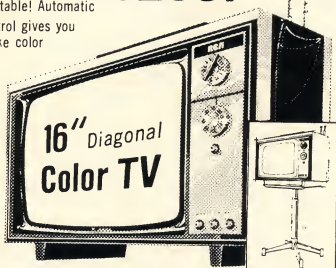


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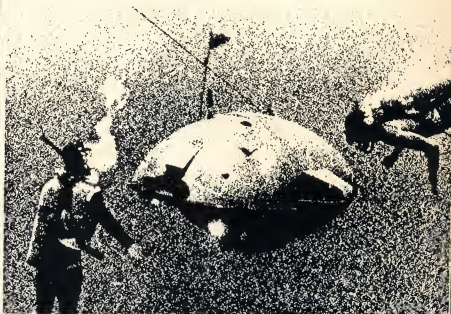
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Lillian Gish studies script on "Scarlet Letter"

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Hollywood studio Magazine

JULY 1972 VOLUME 7 NO. 3

ON THE COVER

Llona Massey, Hungarian actress and one of the screen's most beautiful stars is now retired and living in Washington, D. C. She is the wife of General Donald S. Dawson, Ret. Jess V. Hoaglin's interesting story appears on Page 6.

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Take it from the top

News notes on the Hollywood scene

John Ringo Graham pinch-hitting for Zelda Cini who is on vacation in Hawaii.

World's largest film processing plant
Technicolor Inc. starts construction soon on the largest and most modern film complex in the world to be built adjoining their present plant in Universal City. Donald C. McFarlane, Technicolor's president and chief executive officer plans to consolidate all of the company's motion picture operations into this multi-million dollar motion picture film processing facility to be readied by mid-1974.

USC's new valuable tape collection
Further enlarging the already valuable collection of movie memorabilia at the USC Library was the presentation of the American Society of Cinematographer's generous gift of taped interviews with famous film makers, some of whom are no longer living.

The valuable collection of 30 tapes will be housed in the library of the proposed USC School of Performing Arts. They were received on USC's behalf by Dr. Robert Knutson of Los Angeles (90025), head of the USC Library Special Collections Department, and Sol Lesser, Beverly Hills, distinguished producer, USC cinema professor and chairman of the USC Performing Arts Coordinating Council. The Council is dedicated to acquiring historical artifacts and documents from all the arts for future study in the Performing Arts Library. Representing ASC in the presentation were Hal Mohr, Beverly Hills, past-president, and Charles G. Clarke, Brentwood, treasurer.

Persons whose voices are recorded on the ASC tapes include cinematographers: John Arnold, Jacob A. Baderacco, Fred J. Balshofer, Spencer Bennet, Charles Clarke, William Daniels, Arthur Edson, George Folsey, James Wong Howe, Reggie Lyons, Arthur C. Miller, Virgil Miller, Victor Milner, George Mitchell, Hal Mohr, Roy Overbaugh, Lewis Phisoc, Ray Rennahan, Charles Rosher, Harold Rosson, Joseph Ruttenberg, John Seitz, Henry Sharp, Karl Struss, Philip Tannura, James Van

Trees, Paul Vogel, Joe Walker, and Gilbert Warrenton. On still another tape actor Gregory Peck, former President of the Academy of Motion Pictures expresses his ideas on contemporary cinema.

Fifth annual Atlanta Film Festival
Fifth Annual Atlanta International Film Festival will be held August 11th-20th, 1972, with an expectation this year of over 25,000. Included in the festival are the competition screenings, seminars, symposiums, and production equipment exhibits. Festival theme, "TEN GREAT DAYS IN AUGUST" kicks off the fifth annual competition, one of the largest film festivals in existence. Major studio participation will continue this year. Last year, and the Dalton Trumbo epic, "JOHNNY GOT HIS GUN" captured top honors.

In answer to the great need for serious recognition and competition in the field, a major television category has been created. This Silver Phoenix Award competition has several divisions including: TV specials, features made for TV, network and local news, TV series, public affairs, documentaries, and news film clips. A new "Filmstrip" Gold Medal category has been added. In cooperation with the Ampex Corporation and WFAA-TV, the Festival will present a special three-day seminar on videotape creative and experimental techniques. WFAA Productions is nationally recognized as one of the nation's most innovative videotape centers.

WETV and the ETV network will carry major specials on the Festival, and will broadcast the final awards presentation live and in color from the Sheraton Biltmore Hotel.

Festival screenings are being held in the beautiful, 2,000 seat Symphony Hall of the Atlanta Memorial Arts Center

For further information, contact: J. Hunter Todd, Director, Atlanta International Film Festival, 1584 Tullie

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New TV Independent Syndication Co.
One of the largest libraries of television programs available from any distributor in the U.S. will now be offered with the consolidation of TV Cinema Sales Corp. and Arthur Pickens & Associates of Chicago. The new combination plans to distribute 41 groups consisting of 3,600 programs and 12 feature film packages containing in excess of 500 movies. A number of other new series will shortly go into production for syndication late '72 and early 1973.

Over 6 million spots later
The painting of spots was one of the biggest creative factors facing some 150 artists during three years of working on Walt Disney's cartoon-feature motion picture, "One Hundred and One Dalmatians."

In all, there are exactly 6,469,952 spots on the back of 101 heartwarming dogs and puppies as they appear in 113,760 frames of brilliant color by Technicolor.

Pongo, the cartoon canine lead, wears 72 spots, while his love, Perdita, has 68 on her coat. The spots and all other color effects required 800 gallons of very special paint weighing nearly five tons, enough to dress the exteriors of 135 average homes. Using a secret process, the studio has always mixed its own color in its own laboratories for all Disney cartoons. For "One Hundred and One



HUMPERDINCK, caught in the act in Vegas at the Riviera Hotel, in wet leather outfit, with whips!

SEE LEE GRAHAM'S MAN ABOUT TOWN

Dalmatians," 1,000 different shades were produced and that's a lot of spotting.



That musical husband and wife, the Lunts of the night clubs, Eydie Gorme and Steve Lawrence returned for the fourth time to Caesars Palace, captivating audiences with their songs and spicy humor. Eydie is a finger snapping belter. Steve is a relaxed baritone. Whether they sing singly or doubly, they're pure entertainment.

She was born 40 years ago in the Bronx of Turkish parents. He was born 37 years ago in Brooklyn of Jewish parents. She began singing as a child and was a teen-age vocalist with Tommy Tucker. Sidney Liebowitz (he became Steve Lawrence later) sang in the synagogue until he was 11, got a break on Arthur Godfrey's Talent Scouts six years later.

Eydie and Steve met when they were regulars on the Steve Allen Tonight show and became a personal as well as professional team 14 years ago — a happy and successful merger.

Tribute for P/R Director MPTP
Congratulations to Clarke H. "Duke" Wales, director of public relations for the Association of Motion Picture and Television Producers for 22 years, who received a reprint of a Congressional commendation from Mrs. Alphonzo Bell, wife of the California



congressman. Wales, a resident of Sherman Oaks for many years, moved to Laguna Niguel shortly before his retirement. Other tributes to Wales, who was well known as the movie industry's spokesman, came from the California State Assembly, presented by Assemblyman Charles Conrad; the Los Angeles City Council, presented by Councilman Joel Wachs; and Mayor Sam Yorty, presented by Deputy Mayor Joe Quinn.



VINCENT PRICE IS AT IT AGAIN! — Last year's "Dr. Phibes" was such a well-received film that American International is following it with another, "Dr. Phibes Rises Again." Vincent Price depicts a scientist who is seeking a secret something which will bring his beloved deceased wife back to life. Of course he has to deliciously do away with a few bad guys and good guys along the way... "Dr. Phibes Rises Again" comes up in theatres everywhere this summer.

Joan Blondell Returns to Hollywood

† Joan Blondell, who sold her house and moved to New York "forever" a few years ago, has changed her mind and is coming home to Hollywood "for good."

She's set for a running role in Quinn Martin's "Banyon," which bows in the fall over NBC-TV. "New York served its purpose," she says. "I wrote and sold my book here, and I've seen a lot of old friends — including Jimmy Cagney.

"He lives at Martha's Vineyard and paints a lot. He still has that wonderful physical grace in his movements. Neither of us is the beautiful thing we used to be, but, aside from that, he's the same dynamic Jimmy. You couldn't hogtie him back in front of a camera.

"I wish I could be that smart. But no way. Offer me a role and I'm back in the rat race as strong as ever."

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Ilona Massey during the height of her career in Hollywood.

By Jess L. Hoaglin

† Hollywood has always been considered a place of glamour and the chosen people who have had the good fortune of being a part of the motion picture industry since the very beginning made it that way in the first place. And that is as it should be! Unfortunately today, as we look at the silver screen there seems to be a constant digression from this trend. Tragic, for today we do not see the likes of Garbo, Joan Crawford, Marion Davies, Mary Pickford, the Gish Sisters and ever so many more who brought laughter, fun and most of all, glamour, into our very lives.

And that brings us to the introduction of one lovely lady who left the center stage of the silver screen to take up another exciting and perhaps more rewarding life. The beautiful lady we are referring to is ILONA MASSEY. Today, Ilona lives far from the cinema city. As the wife of retired general, Donald S. Dawson, she is one of the most prominent social figures in Washington. She and her husband make their home in Bethesda, Maryland and Ilona maintains a busy and lively social whirl that actually puts her Hollywood days in the shade.

Oh no, she hasn't forgotten those exciting days when she was a part of the light that brought pleasure to so many movie-goers... she remembers so very well but she just doesn't dwell on what happened in the past. Today is the thing for her now. But her myriad of fans cannot brush aside the memory of this beautiful soul and the impact she made on her public in a relatively few films.

The beautiful soul of Ilona Massey



Ilona Massey as she appears today.

Born Ilona Hajmassy of Hungarian peasant parents, she worked in the chorus in Budapest's leading opera house as a young girl. The association she had with so many famous singers made her all the more ambitious to become an opera singer. Rebuffed whenever she attempted to sing, Ilona took lessons secretly and later went to Vienna to further her career. Here she was given small roles in one of the city's less pretentious theatres and doubled as an understudy to the leading lady. When that actress suddenly became ill, Ilona stepped into the part and did so well that she was offered a contract by the manager of the Vienna Opera House. She was carefully coached in minor roles, but her big chance came when Maria Nemeth, who was to have starred in "The Empress Josephine" at the Varosi Szinhaz, Budapest's finest theatre, was forced to relinquish her role two days before the play was to open. Miss Nemeth suggested Ilona for the part, and after several days of frantic rehearsals, she made her debut as an opera singer. She sang magnificently and her success was instantaneous. Immediately she was offered the star role in a modernized version of Offenbach's "La Belle Helene" to be produced in Vienna. But Fate has a strange way of stepping in and changing one's way of life. In the audience the night Ilona was making her auspicious debut was Benjamin Thau, a Metro-Goldwyn-

Mayer executive. He was so impressed by her beauty and ability that he signed her immediately to a long-term contract. Although Ilona had never appeared on the screen she was given an important role the very first day she arrived on the studio lot. She made her screen debut as Brenda, Eleanor Powell's companion, in "Rosalie," which co-starred Miss Powell and Nelson Eddy. Soon after she was starred with Mr. Eddy in "Balalaika" and followed this with roles in "New Wine" and "International Lady." After appearing in several unimportant films she made her last screen appearance in 1959 in "Jet Over the Atlantic," a film she would just as soon forget. Even though Ilona only made thirteen pictures she endeared herself to many fans who have remained faithful to her throughout the years.



When there seemed to be few decent roles for her to accept in motion pictures Ilona turned to television and made appearances in several "Studio One" and "Lux Video Theatre" presentations. She continued to take occasional jobs in television and also appeared in summer stock. She interested herself in the problems of the Hungarian refugees and during this time had an interview with then President Harry S. Truman. This meeting was arranged by General

Donald S. Dawson, who was at that time a "Truman adviser." Several years later she and the General were married.

Today Ilona is very active in social circles in and around the nation's capital. She is definitely not a "middle of the road" advocate. She speaks her own mind and never lets a day go by without doing something constructive. She still enjoys seeing her old movies on the late, late show but feels strongly that Hollywood has lost most of its glamour. She is saddened to see the countryside deteriorate and advocates cleaner streets, rivers and people. During a recent speech Ilona made at a civic affair in Trenton, New Jersey, she interjected these thoughts: "What happened to US Americans? I am an American by choice. Not so long ago we were the first nation, admired and envied by the World. The greatest dream of any youngster anywhere in the world was to be part of America, to immigrate and start a new life in this land of plenty. This is not true today. Where did we go wrong? Was it too much too soon? Is it because in our schools the Lord's Prayer is forbidden? Is it because our National Anthem is optional, and our flag is publicly burned? ... at least we can in our own ways be leaders for the good things in our communities and in our homes ... we can be the servants in rebuilding America to the dream that was the faith of our Fathers ... no job is too big, or too little for us. Our spirit should and can move the Universe, if we will only accept the responsibility."

So, there you have Ilona Massey. Don't you agree she is a beautiful soul? Were there only more like her. ***



REMEMB'RING

Words and Music by
DUNCAN SISTERS

Moderato



VOICE

You say you're leav- ing me, Is griev- ing, See how it is

p

REMEMB'RING
Thomas Wilkes
Presents
the
DUNCAN SISTERS
ARRANGEMENT WITH SAM H. HARRIS

ach- ing, Just new- break ing, When you're far a- way, With

TOPSY and EVA
BOOK BY CATHERINE C. CUSUMING
(SUGGESTED BY "UNCLE TOM'S CABIN"
- HANRIET BECHER STONE)

Words & Music by the
"DUNCAN SISTERS"

oth- er hearts you'll say, dear, what I say.

REMEMB'RING
DO RIGHT or The Moon Come
I'M LUI DA DA
JUST IN LOVE WITH YOU
MOON AM SHININ'
TOSY AND EVA
IN THE REAR
THE LADY OF LONG
SIGHING
DANCE THRO' LIFE TOGETHER
HIGH BROW COLORED LADY
UNDER LOVE'S MOON



By Robert Kendall

† Vivian Duncan was in town the other day for her appearance at the Nostalgia Gala at the Alexandria Hotel where two hundred movie stars of the silent era were being honored. Of course, Vivian was called upon to sing and entertain. I met with Miss Duncan in the dining room at the Hotel Roosevelt, where, between phone calls, we got a chance to talk.

"When did you first get the idea of going into show business?" I asked her.

"When I was only five years old," she began, "my sister and I started by singing duets in church. By ten years of age we were appearing in amateur shows. Our first appearance was on the stage of the North Broadway Theater in Los Angeles."

"What motivated you to start so early?"

"We were interested in eating," she laughed; "you see, we got three dollars every week we won the amateur contest."

"And then?"

"In March, 1917, our older sister, Evelyn, took us to try out for Gus Edwards, who was called "The Star Maker," and had his "Kiddie Revue"



Vivian Duncan as "Little Eva" - 1926.

The fabulous Duncan sisters

Entertaining in Australia, 1967.



Vivian Duncan - May 1, 1972.



at Henderson's Coney Island, which was enormously popular. Lucky for us, he signed us on the spot. However, after the opening, pictures were being taken of the show. There were 12 chorus girls (none over 21) who formed a pyramid. One girl was ill, so Gus said, 'Rosetta, you get in there and put Alice's costume on, and get in that picture.' Rosetta said, I will not; I'm going to be a big star someday, and nobody can ever say that I was a chorus girl.' 'You're fired,' said Gus Edwards. 'That suits me,' Rosetta said and went running to Evelyn, who started to cry, saying, 'How are we going to pay the 3 weeks rent we owe here at Henderson's?' Rosetta answered, 'Make an appointment with Shubert.'

Vivian and her sister Rosetta wrote their own music and dialogue, and in October 1917 opened at Shubert's Wintergarten (on Broadway).

"Next came Ziegfeld"; she reminisced, "He was a truly great showman. It was a thrilling experience working in some of his shows." Leaning back, she recalled, "I remember Flo Ziegfeld said to us, 'Never go out in public without your makeup on, as you never know when your picture is going to be taken.'" That Miss Duncan had lived up to this admonition was easy to see. Her soft, yellow suit and gold medallion contrasted smoothly with her blonde hair, fair skin and radiant blue eyes, creating the glamour-aura that surrounds her.

Following their Ziegfeld stint (three shows on Broadway), Vivian enthused, "We had an idea for a show of our own. We wrote the words and music for a show called "TOPSY & EVA" and opened at the Alcazar Theatre in San Francisco July 9, 1923. It was a big boxoffice success. We came down to Los Angeles and scored again; then we took it to Broadway. We bought the show and grossed \$3,600,000 in 3 years."

The rest is show-biz legend. The "DUNCAN SISTERS" became the "toast-of-the-town" during their long-run New York engagement in "TOPSY & EVA." From New York they toured England, France, Germany and finally South America. In 1926 they were the highest salaried artists in the entire world.

"We learned the different languages of the countries in which we appeared," Miss Duncan explained, "and would speak and sing in English and in the language of each country.



Vivian Duncan as "Little Eva" - 1926.

That brought the house down!"

Friendships that the sisters made at this time lasted throughout the years. Vivian says, "I have known four kings - I went to parties with King Edward VIII, (when he was Prince of Wales) . . . I watched polo matches with King George II of Greece, (uncle to the present King Constantine) . . . I attended the races at Ascot with King Alfonso . . . I taught King George VI how to do the Chicago toddle, when he was the Duke of York."

Hollywood beckoned, and in 1927 the Duncan Sisters appeared before the movie cameras in the silent film version of "TOPSY & EVA." The film was a sensation, and this led to their talking picture, "IT'S A GREAT LIFE!"

Riding the crest of their popularity at this point, Vivian married the Swedish silent screen idol, Nils Asther. "We had a daughter, Evelyn Rosetta, who married Robert Hoopes of Burlingame, and now I am a proud 'Nana' of two grandchildren, Cindy Hoopes (16 years old) and Steven Hoopes (18 years old)."

The stock market crash of 1929 hit the Duncan Sisters hard, but Vivian put their response this way, "We can always start over again," and they did, entertaining in vaudeville and radio. "There was only one thing for us to do - go on! The public needed some happy moments now, more than ever before."

Vivian and Nils Asther divorced in 1932, and she and her sister continued entertaining.

"We introduced hundreds of songs, and we wrote over 300 songs ourselves, but one song "REMEMB'RING" stands out like no other. We wrote it for "TOPSY & EVA" when it opened in San Francisco in July 1923."

Vivian has belonged to the Filmmakers Welfare League, Inc. since 1932, and she is serving her third term as president. The League helps many show people in need, "They never have to ask for help twice."

Retirement for the Duncan Sisters was short-lived. They came back to entertain via nightclubs and TV. In 1959 a car accident in Chicago claimed the life of Rosetta. Though heartbroken, Vivian went on as a single, saying, "I can always start over."

"I went to Australia for a three-week engagement in 1967," Vivian recalled, "but I stayed a year. They wouldn't let me go, and I loved entertaining down-under."

Presently, Miss Duncan lives in Burlingame, California, and is married to retired businessman Frank Herman. She still appears in shows in San Francisco, Newport, etc. and when she "came on" at the Hollywood Friars Club, she received a standing ovation.

Considering Miss Duncan's long and colorful career, the ups, the downs, the heartbreaks, the laughter, the radiance that emanates from her is remarkable.

"What's your beauty secret?"

"Keeping busy," she replied quickly, "thinking of others. (Vivian is very active in the Welfare League in Los Angeles.) When I need a lift, I go to the piano and start playing and composing. I get an idea, and send it to my collaborator, Paloma Carrillo, and together we've written over 50 songs. Our proudest moment was when Mayor Yorty proclaimed our song entitled "LOS ANGELES" (the City of Angels) the birthday song of that great city. It was thus chosen from over 1000 numbers sent to the Music Department of Los Angeles."

No doubt, as Vivian plays the piano, she remembers those 8000 people who packed the New York Hippodrome to see her and her sister, also, the triumph with "TOPSY & EVA," the "Ziegfeld Follies," the international tours, the applause, the love people the world over have shown her. ***



Lee Graham's MAN ABOUT TOWN



CESAR ROMERO, FRED MacMURRAY & JUNE HAVER at the opening of Romero's cafe, Cesar's Cappuccino Ristorante on La Cienega's "Restaurant Row."

†Debbie Reynolds, with a beaded behind, came on like Halley's comet at her Grove opening and showed the hometown folks why she's such a hot attraction throughout the country.

Admittedly a ham ("I do 20 minutes when the light in the refrigerator goes on"), Debbie had more fun than anyone—singing, dancing, doing impressions, and being a clown. On second thought, the audience had more fun watching her.

Her's is a real Cinderella story. She grew up as Mary Frances Reynolds in a small house in El Paso. When they moved to Burbank, her dad got a job with the railroad and spent \$4,500 for a house. "It took him 20 years to pay it off, but we were a happy family."

Her lack of popularity at Burbank High School didn't bother her. "She was cute," a school mate recalls, "But she didn't have any clothes. I think she was asked to one prom."

All that changed, just as she did—from extra to starlet, to supporting player, to star. Her girl-next-door image also disappeared along the way as she divorced Eddie Fisher ("he became involved with another woman") and married Harry Karl, the wealthy shoe showman.

Even though she presents a devil-may-care attitude, I suspect that underneath she's really very sensitive. One thing for sure—Debbie knows what's good for Debbie.

The town has been quietly whispering for some time that there was trouble in the nine year marriage of Elizabeth Montgomery and Bill Asher. Now it's out in the open. Elizabeth has fallen hard for TV director Dick Michaels. Michaels and his wife have separated. I'm told Elizabeth and Bill tried to work out their problems for the sake of their three children, but it's no good. It looks like a divorce will be forthcoming.

The Huntington Hartford was the scene of the greatest acting seen here in years. We are indebted to James A. Doolittle who scored the booking coup of the season by bringing Jason Robards, Maureen Stapleton, and George Grizzard in "Country Girl" direct from Broadway.

Taking a cue from the play's title, a country style party was given opening night by Norma and James Doolittle at their marbled Trousdale "farm." Gingham and cottons, overalls and

Levis were the prevailing dress although a few city slickers wore suits and ties. Keeping in the country spirit, we had fried chicken and corn bread for supper. The informality made guests friendlier as they do-si-doe and yelled "howdy."

Maureen Stapleton, totally untheatrical, was disheveled but glowing. She looked more like a suburban housewife who had been bargain hunting in tight shoes than one of our greatest actresses. On the other hand, Jason Robards is like a reincarnation of John Barrymore. Of the "theatath," with a deep, resonant voice, the 49-year-old star is outspoken and outgoing. He was with his fourth wife, Lois, who looks like a younger version of his third, Lauren Bacall.

The other member of the star trio, George Grizzard, was overwhelmed by the party—"Things aren't like this in New York. Ohmygawd! Look! There's Jeanne Crain."

Yes, Yes "No, No, Nanette" at the Ahmanson is a zingy musical. The New York version is zingier, but that's due to the inspired casting of Ruby Keeler and Patsy Kelly. Locally, June Allyson, Dennis Day and Judy Canova are serving nostalgia. However, the best thing about the show are the songs and dances. The big number? "I Want To Be Happy"—and the audience is.

Opening night there was an added touch of nostalgia provided by such rare theatre goers as Barbara Stanwyck, Jane Wyman, Ann Blyth, Edgar Bergen, Ida Lupino and Howard Duff (he was on crutches as a result of a fall while fixing the kitchen light bulb).



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Producer Cyma Rubin was hostess for a post-performance supper dance in the Pavilion's Blue Ribbon Room. I asked whether she liked this or the New York company better. She purred, "This one's sweeter." I'll bet! There have been constant backstage battles between Mrs. Rubin and the Broadway cast. In fact the periphery producer and Ruby Keeler haven't spoken since the hit opened in January, 1971.

The party was reunion time for the stars (on the road since December) and their children. June Allyson, pert as ever, was with Pamela and Dick Powell, Jr. Judy Canova, in blonde wig, all gussied up with jewels and white fur, arrived with her daughter and son-in-law. Prolific Dennis Day had a table just for his family including 8 of his 10 children ranging in age from 5 to 23.

"If you don't take me to see Engelbert, you won't get any Humperdinck," a middle-aged wife threatened her husband in the lobby of the Vegas Riviera Hotel. Chicks cry, broads buy, ladies lie, and spinsters sigh for this sex symbol.

Five years ago he had a different name, and a family living on relief. Looking back on his painful childhood, he remembers, "sleeping on my face to try and push my protruding teeth back... I was fat, too." As a young man he and his wife, Pat, had few friends; "We were too poor to ask anyone in even for a glass of beer."

Today he drives a Rolls, lives with his wife and three children in a mansion outside of London, is purchasing his own island in the Caribbean and is a multi-millionaire.

He returned to the Riviera, where it all started, in 1968. In order to accommodate the overflow, the 1,000 seat Versailles Room was enlarged by 150 chairs.

A Cuban with an Italian restaurant! Casar Romero officially opened his Cappuccino Ristorante with a large cocktail party. The new venture doesn't mean the Latin from Manhattan is giving up acting — or his clothing line — or his Arizona real estate interest. He's moonlighting and has a percentage deal.

"Butch," as his close friends call him, started as a night club dancer. He switched to acting with a role on Broadway in "Strictly Dishonorable," came to Hollywood for more of the

same in "The Thin Man" in 1934. He has lived here ever since, where he has been in constant demand as an actor and escort.

Cesar's friends include blue bookers as well as entertainment figures. He travels in both circles and from A to Z — Elizabeth Allen to Virginia Zanuck — they came to pay tribute to the popular 67-year-old bachelor.

Don't believe rumors about a romance between Eva Gabor and Glenn Ford. Eva has taken an 8-month lease on the oceanside mansion of Teddy Gaston (a gift from Teddy's former husband, J. Paul Getty).

— Mala Boo, my spy at the beach, tells me Eva's estranged husband, Dick Brown is a constant visitor and the house will probably serve as a second honeymoon "Cottage" for the couple.

At the last minute Eva exercised a woman's prerogative and changed her mind about filing for divorce. She enjoys being a woman. As she explains, "Alvess be satisvied with your own sex or you'll nefer be satisvied with anybody else's."

Beverly Hills financier Fred Maisel hosted a late cocktailery at his home for good friends, Congressman Alphonzo and Marian McCargo Bell. It was strictly fun (nothing political) even though it was just before the primaries.

Martha Raye told me Phyllis Diller tried to convince her to go the face lift bit. Martha refused. "After all," she admitted, "It's taken me 56 years to get this way and it's not nice to fool Mother Nature."



DOOLITTLE's Country-Style party for the "Country Girl" cast (and friends) included, besides The Man, Doolittle's wife Norma; Jason Robards; Betty and Dave Rose, Maureen Stapleton (who starred) and George Grizzard, third member of the star-trio. Play's a smash!

Scene

JACK ONG

ON FILM

FRENZY — The real Alfred Hitchcock stands up again, and it's high time! After a series of disappointing films ("Marnie," "Torn Curtain," "Topaz" — which might have been considered adequate for lesser directors, but definitely weren't up to the master's pieces), Hitchcock is back in his best form. It's a welcome return of his old proven method of keeping the viewer in clenched suspense. The stylish comedy, perfect casting of supporting characters, choice of locations, almost choreographed dramatic sequences: they're all in great evidence.

"Frenzy's" plot is simple enough. A rapist-murderer stalks London, looking for the right girl. He enjoys tying the knot... usually around her neck. Here again as in, say, "Psycho," Hitchcock shows only one actual murder. But, of course, one of his is more than enough, so it's unnecessary for him to repeat in order to make his point. The strangulation scene in his new work will be compared to Janet Leigh's shower scene in "Psycho."

As the villain in "Frenzy," Barry Foster is very good, moving through his share of Hitchcock-styled human difficulties well enough. The director's "instant classic" sequence on back of a speeding vegetable truck once again confirms his respect for and ability to laugh at man's preserverance under the most dire circumstances; Foster shines in this terrific situation with little more than a load of potatoes and a stiff corpse.

The closest thing to a good-guy-hero is Jon Finch, last seen in Roman Polanski's "Macbeth." As a down ex-RAF pilot accused of the crimes, Finch gets a chance to look concerned a lot of the time, but it's difficult to sympathize with him too much, which may be due to a faulty character study.

Besides the tension level of the movie, another highlight is Vivien Merchant's comical performance as a tyro gourmet cook who nightly kills the appetite of her husband the chief police inspector. Miss Merchant serves up fish head soup, braised pigs feet and a tasty performance, all with equal flair.

THE OTHER — Where suspense was played up in "Frenzy," author Thomas Tryon and director Robert Mulligan have focused on shock for their glossy, no less tense screen adaptation of Tryon's best-selling novel.

A more successful writer than actor (remember "The Cardinal"?), Tryon also penned the screenplay for his story. Robert Surtees has beautifully photographed it, capturing, as he did so well in "The Last Picture Show" and "Summer of 42," the feeling of a small, rural community. Only this little town is beset with a chain of macabre deaths.

Stage actress Uta Hagen makes her screen debut in "The Other," as do the film's real stars, a set of alarmingly suitable young twins, Chris and Martin Udvarnoky.

ON STAGE

OLD TIMES — Verna Bloom, W. B. Brydon and Faye Dunaway talk their way through Harold Pinter's first full-length play since "The Homecoming." An evening with Pinter is usually talky and puzzling, not entertainment for everyone, but rather satisfying theatre nonetheless.

The stars of this Center Theatre Group production carry it off well. Through July 9th at the Mark Taper Forum.

GREEK THEATRE — This month's offerings in Griffith Park: the Ukrainian Dance Company July 4-16; the Vienna State Opera Ballet's "Swan Lake" on the 17th and "Giselle" on the 18th; a production of "The Barber of Seville" July 20-23; and pop group The 5th Dimension July 24-30.

THE ROTHSCHILDS — Hal Linden repeats the role for which he won a Tony for Best Actor. Third of four Civic Light Opera musicals... current at the Dorothy Chandler Pavilion.

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By Teet Carle



In burnt cork make-up, this is how theatre patrons saw the famous Two Black Crows when Moran and Mack did their famous acts in vaudeville and on Broadway. They also did this prison routine in a Paramount picture titled "Why Bring That Up?" in the Thirties.

Moran & Mack

The two

"Black Crows"

† There are some house owners in the extreme northern end of San Fernando Valley who probably are unaware that they are living in a colony originally known as "Tierra de Cuervo." The twenty acres lie just down the hill to the West of the castle where the screen's first cowboy star William S. Hart, lived and died and are within Newhall.

The man who built the first homes there in the early Thirties wanted to follow the custom of the Southland in using Spanish names and he wished to call the place "Crowland," which is what Tierra de Cuervo roughly means. The chap was Charles Mack, boss man of the once super-star comedy team of Moran and Mack, the Two Black Crows.

I watched the first half dozen of those houses go up when I was publicist on the two feature films in which Moran and Mack starred for Paramount, "Why Bring That Up?" and "Anybody's War."

It is doubtful if any prints exist in any archives of those comedies and if any nostalgia buffs really care. Forty years ago, I never would have believed that recently I had to shake myself to be sure I wasn't dreaming that a pair called the Two Black Crows ever dominated a brief part of my career as a press agent. But I do know that, at their peak, they probably had more persons laughing more loudly and lastingly on any given moment of the day than any other funny men in show business history.

Amos and Andy, Lum and Abner and similar duos took over for only fifteen minutes of radio's day. But almost incessantly in any block of any city or farmhouse of any township, a phonograph would be leading to convulsive laughter with an unbelievable low lazy voice making incredible replies to piping questions from another voice.

That record, The Two Black Crows — six minutes of tried-and-true vaudeville material — sold by the millions. Every line seemed to create a guffaw. It brought showers of gold to Charlie Mack. He was the first instant millionaire I ever knew. If he wasn't a Croesus, he certainly lived like one.

Even now I can remember some of the patter, though the last record I had got shattered a few years ago. It opened with the toot of a steamboat and Mack saying he'd like to be aboard but had no money and Moran asserting

"Tierro de Cuervo" in Newhall

that he'd have money if he went to work.

MACK: I would go to work, if I could find any pleasure in it.

And away they went. Soon, Mack was telling about the family farm in Ohio. He tried to pronounce it: "Oh-ho . . . Oh-hee-ho."

MORAN: How do you spell it?

MACK: Capital O - H - Ten.

The farm produced gooper feathers. "They is so soft."

MORAN: Gooper feathers? What are they made from?

MACK: The fuzz from peaches.

The farm also had horses and Mack said they had found out that the white horses ate more than the black horses. To Moran, that was silly. Why could that be?

MACK: We never could find out, unless it was because we had more of the white horses than black horses.

Mack had been to a doctor who had

A choice possession of Teet Carle is this picture taken at Charley Mack's nest of homes near Newhall in the early Thirties. Standing in front of an unfinished pool are two unidentified guests of the comedy star, William S. Hart, who lived in a castle on the hill above, Carle, Still photographer Don English and Mack, the boss of Moran and Mack, the Two Black Crows.

told him his veins were too close together. When Moran could not believe, Mack explained, "He said I have verlicose veins."

MORAN: What did the doc tell you to do?

MACK: He told me to take ONE pill THREE times a day. But you can't do that.

Finally the two 3-minute sides wound up with some boasting by Moran about some big shows in which he had been the head man, Mack was unimpressed. He deprecated. "Some little old shows I never even heard of."

MORAN: Ha! You ever hear of Adam and Eve?

MACK: Yeah! I heard of them, but you wasn't the head man in that show.

Listeners always hoped for more when the record finished. The team sought to give them more. It is

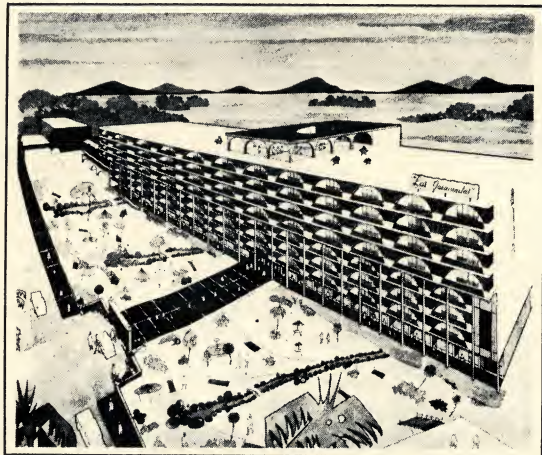
Charlie Mack, of Moran and Mack, always had guests. This is a group with him and his wife. Mack is the one in cowboy hat. Teet Carle, author of this article is to his right. Mrs. Mack, with the goat, is fourth from the left.



The famous "Two Black Crows" of 40 years ago. Charles Mack, wearing a hat, points out on a blueprint to George Moran (real name George Searcy) one of the houses then being built near Newhall, California by Mack, a colony known as Terra de Cuervo (Crowland).



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astounding that those experienced guys did not realize that the laugh-a-second technique of the first record had made it a sensation. They stretched material out, three or four jokes a side, for other records. They were not boffo. But the team became top-salaried headliners. Money avalanched.

Mack even put out a ghost-written novel, "The Two Black Crows in the A.E.F." Paramount was to pay him a bundle for the screen rights and made it into the second Two Black Crows movie. That was "Anybody's War."

A network was elated to get the pair to do a 13-week radio show. They put it together while playing the gigantic Paramount Theatre in New York. Then they railroaded West to star in two pictures for Paramount. I was elated when I was assigned to publicize the movies.

There were pluses for me in those pictures. First there was Octavus Roy Cohen. His Florian Slapley "Darktown" stories for the Saturday Evening Post were the most popular "Negro" comedy tales in history. Paramount signed Cohen to write an original for "Why Bring That Up?" I saw him often and did a campaign on him. He was a small, thin man with a crew cut who looked like a teacher.

Cohen writing "Darky" comedy for the team figured. Moran and Mack represented a form of comedy that today could not be believed. Caucasians putting on burnt cork to do "blackface" comedy. It was burlesque of levee characters and made stars of such as Al Jolson and Eddie Cantor. Minstrel Shows, with a stage full of blackface entertainers and endmen, Tambo and Bones, toured for years. Even immortals like Bert Williams added lampblack to black skin.

In "Why Bring That Up?" the two were Caucasians who blacked up to do several Two Black Crows routines during a backstage story. In "Anybody's War," they played "Darkies" throughout.

Another plus of that first picture was George Abbott. He directed it and a second Paramount film before scampering back to New York where he became practically Mr. Broadway. What a gracious gentleman.

The first picture was a physical ordeal. Paramount had no sound-proof stages. All talkies were being made on thin-walled silent-movie stages while a concrete stage was being constructed. Cameras were wrapped in blankets.

Every set was encompassed in a great bag made of sewn-together blankets. But still this did not cut off the sounds of traffic along Melrose Avenue, a block away. So all movies were made at nights, 7 p.m. to 6 a.m.

Unit publicists usually came to work after noon lunch to write copy and "plant" stories. Press came on stage for interviews and news gathering until midnight. Press agents usually drove home then but often stayed all night to pose special photographs.

Twelve hours a day work can be tiring, but few complained. Surely not Mack, who was living like a millionaire, as I said. He and his wife leased a furnished Beverly Hills mansion, at which I got asked to the first plush bash of my career. Mack gave a Halloween party and I came along to help entertain the invited members of the press. Mack owned an \$18,000 Mercedes town car, chauffeured by a young Chinese in livery. I used to ride in it to pick up members of the press. I always made a whammo impression.

I learned that the Moran and Mack team was no partnership. Mack owned the whole kaboodle. Once there had been a Moran in a smalltime vaudeville act. There had been others, all hired by Mack for a salary. They were straight men, feeding lines to that haunting so-tired voice. The current Moran was named George Searcy, who told me he was vastly underpaid. He had no voice in a deal or a decision.

After the first picture was finished, Searcy refused to do the second unless he got more cash. He went to court about it. Mack simply changed Morans between pictures. The one who appeared in "Anybody's War," was a fabulously-colorful old-time minstrel man named Bert Swor who told me an abundance of lore about those early days. He was twice Searcy's size but neither the public nor the critics ever paid attention to the switch.

Meanwhile, Mack bought that Valley acreage and settled down there in the largest in a nest of quaint homes. He became friendly with William S. Hart, who often strolled down from his castle to visit. I met that deeply-impressive man and we made photos of him with Charley Mack.

Mack seemed to know every legendary figure in show business. One whom I met through Mack remains a vivid memory. One afternoon I went into the star's dressing room under orders from my bosses to sell him on the team making an appearance for free at some vital affair. I was nervous to start with. There was a small man, a stranger, in the room and Mack introduced him as a lawyer friend.

I had started my pitch, when the obnoxious little squirt began heckling. He warned Mack to beware of publicists who would gladly sell a celebrity down the river for selfish reasons. Within ten minutes I, who always had prided myself with staying

calm, was blowing my stack and charging out of the place. Mack caught me. "Teet, meet Vince Barnett." I'd heard stories about the success of this super-rubber. I never figured I'd be a victim. It flattered me to be the object of Barnett's talents. Mack also was so tickled that he freely agreed to the appearance. He never turned me down after that.

Moran and Mack finished at Paramount and moved out of my life. The bitterness of the fight between Mack and Searcy went away. They resumed as a team and went on making appearances. I was happy they were friends again.

Only a few years later, they were returning by car through New Mexico en route back to Los Angeles. There was a motor accident, and Mack was fatally injured. The wire story said that Moran held the man's head in his lap while they awaited an ambulance. Mack took his partner's hand. "This is it, pal," he said. "Good-bye, old friend." He died then. Searcy survived him many years.

So all I have today is an autographed copy of Mack's book to assure myself that the Two Black Crows ever really were. That and a memory of the last time I ever saw the two in person.

The picture was long finished but we needed some photos in costume. Also, Chuck West, who made trailers (those "Coming Attractions" plugs for theater showing) wanted them to do a

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AMONG THE THINGS that might stand you in good stead if you are interested in a career in the motion picture industry is a B.S. in mechanical engineering! Surprised? Well, don't be as it takes all kinds of talents to put a film together, especially if its animated. This is born out by Eustace Lycett, who joined the Disney organization in 1937 in the engineering department upon graduation from the California Institute of Technology. The

soft-spoken Lycett now heads the Disney Studio's Special Photographic Effects Department whose work in "Bedknobs and Broomsticks" resulted in one of the film's five Academy Award nominations.

"SONG OF THE SOUTH," now in domestic reissue, promises to be the highest grossing reissue in Disney history. Film is earning more than double the original figures earned during initial release in the United States and Canada in 1946.

special "take" for their "prevue" exploitation. Mack turned down the copy.

He didn't want to "sell." He suggested they open the clip with a bit of entertainment special for the trailer — not to be seen in the movie. It was an innovation in those days. Chuck had no choice but to accept. The Two Black Crows would be gone forever in a matter of minutes.

So they sat on the floor while a camera framed them.

MORAN: Man, is it hot.

MACK: Sho, nuff. Wish I had an ice-cold watermelon.

MORAN: Oh, lawdy. Me, too.

MACK: Wish I had a hundred ice-cold watermelons.

MORAN: Hm, huh.

MACK: Wish I had a thousand ice-cold watermelons.

MORAN: Glory be. I bet if you had a thousand ice-cold watermelons, you'd give me one.

MACK: Oh naw! No sreee. If you are too lazy to wish for your own watermelons, you ain't gonna get none of mine.

Yep, the more I think of it, the more I'm sure there were two black crows. ***

FRED MacMURRAY REJOINS DISNEY FOR SEVENTH FILM ROLE

† Fred MacMurray, who recently finished his twelfth and final season with the "My Three Sons" TV series, has been signed by producer Bill Anderson for a starring role in Walt Disney Productions' new comedy, "Charlie and the Angel." After a five-year absence, MacMurray returns to the Disney lot for his seventh starring feature film for that studio. Cloris Leachman, named best supporting actress in Oscar race, joins Fred MacMurray as his wife in the comedy.

REX ALLEN TO NARRATE

† Hanna-Barbera Productions has signed country music singer Rex Allen to narrate the animated musical version of E. B. White's "Charlotte's Web," which Hanna-Barbera is co-producing with Sagittarius Productions for a Christmas release by Paramount Pictures Corp. Edgar M. Bronfman is executive producer.

Allen, whose casting completes list of players providing audio in the movie, joins Debbie Reynolds, Paul Lynde, Henry Gibson, Martha Scott and Pamela Ferdin.

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FRANCIS LEDERER

Born in Karlin, a suburb of Czechoslovakia, November 19, 1906, Francis Lederer was the son of a leather merchant. He worked his way through school by toiling as a delivery boy for a Department store in the Czech capitol. He was a brilliant student and won many honors at the Prague Academy of Dramatic Arts. His first professional appearance was as an extra at Prague's Old German Theatre. He appeared in many small parts during the early phase of his career before going into the Moravian provinces as a leading actor. At the age of 17 he was offered a contract as first leading man of the Burg Theatre in Vienna and a short time later Max Reinhardt sought him to play Romeo opposite Elizabeth Bergner's Juliet. Lederer became an overnight success and was hailed as the most exciting personality on the European stage. He became one of the top stars of German films, later attaining a position of equal prominence in French motion pictures. He made his London debut in the musical play, "Meet My Sister" and created a sensation as the romantic lead in "Autumn Crocus." When the play opened in New York the critics and public were unanimous in their praise of Lederer and he became one of the new matinee idols of America. It was soon after his spectacular debut on the New York stage that he was signed for his first motion picture film, "A Man of Two Worlds," produced in 1933. Among the many films he appeared in were

"Pursuit of Happiness," "Romance in Manhattan," "The Gay Deception," "Confessions of a Nazi Spy" and "The Bridge of San Luis Rey." Among his subsequent stage hits in New York and on the road were "Seventh Heaven," "No Time for Comedy," "Golden Boy" and "Watch on the Rhine." Following World War II Lederer returned to the European stage and appeared in numerous films on the Continent. One of his most compelling roles was that of Anne Frank's father in the stage version of "The Diary of Anne Frank." After touring in the national company, he directed and starred in a production at the Sombrero Playhouse in Phoenix, which won the annual award for the best show of the year. Lederer has made the acting profession his life work and hobby and is a gifted director and prolific writer, as well as an actor of great ability. One of his major interests is the ANTA Academy of Performing Arts of which he is General Director. He teaches an acting class and has enlisted the aid of many of Hollywood's biggest stars to give of their time and talent to the school. He is also in constant demand as a lecturer and is a frequent speaker at colleges and universities. A naturalized citizen, Lederer and his wife, Marian, a former Canadian actress whom he married in 1941, live in a rambling Spanish-type home atop a hill in the San Fernando Valley. They remodeled the former stables on their property a few years ago and turned it into an art gallery, the Canoga Mission Gallery, where every six to eight weeks they open a new exhibit, featuring artists from the United States, Europe and Mexico.

ESTHER RALSTON

Born in Bar Harbor, Maine, 1902, Esther Ralston has been in show business since the age of two. Her parents, who toured the Vaudeville and Chautauqua circuits for many years put their young daughter in the act and she actually grew up in the theatre. When the family came to Hollywood in 1916, Esther made the rounds of the studios and landed a few bit parts in western films. She improved her lot in "The Kid" with Jackie Coogan but her big chance came when she was selected by Walter

Wanger to portray the role of Mrs. Darling in "Peter Pan." She followed this with roles in "Old Ironside," "Beggars on Horseback" and "Children of Divorce." At the height of her



career she went to England for vaudeville appearances and made two films while there: "Rome Express" opposite Conrad Veidt and "After the Fall" with Basil Rathbone. Returning to Hollywood in 1933 she signed with M-G-M but most of her films were made on loan-outs to various studios. One of her last pictures was with Alice Faye in "Tin Pan Alley." In 1961 Esther signed for a running part in the NBC-TV production, "Our Five Daughters" and thereafter appeared in many of the top television series. Today Esther lives in Glens Falls, New York and works as Lighting Consultant for the Glens Falls Electric Supply Company. Having decorated many homes for her friends in Hollywood she is well versed in this business. In a recent letter from her she admitted that she was completely amazed that friends and fans still remember the actress Esther Ralston. To her those years and the glamorous life of being a movie star seem so long ago and although she does not forget that life her work and associations today keep her happy and busy. When she does have a brief moment of relaxation Esther works on her autobiography, "Some Day We'll Laugh."



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PRISCILLA DEAN

Born in New York City, November 25, Priscilla Dean made her stage debut at the age of four in "Rip Van Winkle." Her parents were in the theatre; her mother being the well-known actress, May Preston Dean, so it was only natural that Priscilla would follow in their footsteps. She was active on the stage until she entered a convent school which occupied her time until she was fourteen. After leaving school, Priscilla returned to the stage but had really set her sights on a film career. She was signed by Universal Pictures and started her film career as leading lady to the famous comedy team of Lee Moran and Eddie Lyons, but soon caught the attention of producers who cast her in a long list of Universal-Jewel productions including "Under Two Flags," "A Cafe in Cairo," "The Virgin of Stamboul" and "Behind Stone Walls." Following her retirement from the screen Priscilla moved to Leonia, New Jersey. Married to noted airman, Leslie Arnold, she became an active volunteer at the Englewood Emergency Hospital after his death. She continues to devote much of her time to the Leonia Ambulance Corps. In a recent letter from Priscilla she admits that she does not dwell too much on the past but is completely caught up in Today and enjoys it to the hilt. She does a lot of traveling and during the past few years visited Russia, Poland, Czechoslovakia and Spain. She further states that she lives in a lovely town, close enough to the big city and far enough away to feel the atmosphere of a typical small town. She admits she has a happy way of life and a measure of contentment in these troubled times. ***

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II's Horror - Action Films

† Combining the work of new players and production staff with the experience of seasoned veteran performers and technicians, Independent-International has begun its release schedule of features. The various features fit into the action and horror category with a special dealing with the silent comedy work of Charlie Chaplin, "Chaplin's World of Art." The company's president is Samuel Sherman, himself a "film buff" who has the unique distinction of helping to start the nostalgia craze as editor of the now defunct "Screen Thrills Illustrated," the first magazine that dealt with serials, action films, and the "B" picture.

Beginning with the release of "Frankenstein's Bloody Terror," the company's only foreign picture (filmed in 3 Dimension in Spain in 1968) — which opened early 1972 at the Egyptian Theater in Hollywood, Independent-International's lineup of films features several of the familiar character actors who become favorites with film goers through the years.

Making up the present release schedule are: "Dracula vs. Frankenstein," a horror shocker in color, featuring J. Carrol Naisb, Lon Chaney, Anthony Eisle, Jim Davis, Angelo Rossitto and Russ Tamblyn; "Blood of Ghastly Horror," Kent Taylor, John Carradine, Tommy Kirk; "Horror of the Blood Monsters," Carradine; "Hell's Bloody Devils," Broderick Crawford, Scott Brady, Keith Andes, John Carradine, Kent Taylor; "Satan's Sadists," Russ Tamblyn, Kent Taylor, Scott Brady; "Five Bloody Graves," Scott Brady, Jim Davis, Paula Raymond, John Carradine.

Most appropriate with the revival of interest in Charlie Chaplin's films is a compilation of footage from Chaplin's silent shorts entitled "Chaplin's World of Art." *** — Eric Hoffman.

DONNA REED'S NEW TV ASSIGNMENT

† Academy Award-winning actress Donna Reed has accepted her first TV commercial assignment as spokeswoman for Funk & Wagnalls New Encyclopedia, the important new family reference work which will go on sale beginning this month in supermarkets across the country.

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†“She was an Earl Carroll Beauty.”

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Carroll's policy was to display his girls like goodies, temptingly laid out in a show window. They were meant to be looked at, but not touched. Still, to wear the Carroll stamp for some meant fame, success and prestige



JEAN WALLACE AND FRANCHOT TONE — *Stork Club* '41.

Patti McCarty appeared in the Columbia production, “She Knew All The Answers.”



She was an Earl Carroll beauty

By Kirk Crivello

marriages. For others, it was the key to tragedy.

Their Showcase

The girls' showcase, the legendary Carroll Theatre, opened in December of 1938, and had the first double revolving stage ever constructed. It was the first with auxiliary stages in the auditorium walls, had the first florescent illumination on the ceiling and every seat had to be reserved. It had an acre and a half of parking space; the main dining auditorium seated one thousand. The design of this unusual theatre was created by Architect Gordon B. Kaufmann.

Sheree North

None of Carroll's girls ever achieved superstar status, although Sheree North, Yvonne De Carlo and Marie MacDonald came closest. Volatile dancer Sheree North was the last of the Hollywood chorus girls to become a star. Groomed to be the second coming of Grable and a threat to keep Monroe in order, she was born Dawn Shirley Mae Bethel in Los Angeles on January 17, between '30 and '33. At 13, made her debut in the Greek Theatre chorus of “Anything Goes” and “Rose Marie,” later did modeling and chorus work. In this capacity worked around the L.A. area while attending Hollywood High, as a “Fanchonette” at the Paramount Theatre, Larry Potter's Club in North Hollywood, Shrine Auditorium, Florentine Gardens, Carroll's, the “A La Carte” review, Club Papagallo and the Vegas Flamingo.

When choreographer Robert Alton discovered her at the Macayo in Santa Monica, she worked as Norma Scott. She danced in Bob Hope's “Here Come the Girls” and MGM's “Excuse My Dust.” Auditioned for Alton's “Hazel Flagg” ('54) on Broadway, the supporting part made her a star and LIFE cover girl (March 21, 1955). At 20th, she played roles from giddy, empty-eyed ingenues (“How To Be Very Very Popular”) to musical star (“The Best Things In Life Are Free”). Her dramatic breakthrough came in “No Down Payment.” Recently she was featured in “The Gypsy Moths”

and played opposite Burt Lancaster in “The Lawman,” also receiving brilliant notices for “Rosebloom” at the Mark Taper Theatre.

Exotic DeCarlo

Exotic Yvonne DeCarlo embodied a hard-boiled non-nonsense approach to sex in her early films. Born Peggy Middleton on September 1, '22 in Vancouver, Canada. She made her first try at Hollywood in '37, studying dancing with Fanchon & Marco. She went on to become “Miss Venice Beach,” danced at the Florentine Gardens nightclub two years prior to EC. At Paramount ('42), she had bits in “This Gun for Hire,” “The Crystal Ball,” and others. She became a full-fledged Universal star with “Salome, Where She Danced” ('45). By '49 she had graduated to such important roles as that in “Criss-Cross.” She reaped new laurels as B'way star of “Follies,” singing one of the shows best songs, “I'm Still Here.”

The Basic Blonde

Basic-blondie Marie MacDonald had the magic but unfortunately was better known for her troubles than her talents. A favorite GI pinup girl, her parts were primarily ornamental. Born Marie Frye on July 6, '23 in Burgin, she was the daughter of a former Ziegfeld Girl. Starting in '39, she progressed from “Miss New York City,” to George White Scandals, to Carroll, to singing with Tommy Dorsey. By '41, she was background in Abbott & Costello's “Pardon My Sarong.” At Paramount, Marie had impressive roles in “Standing Room Only” and “Lucky Jordon,” but the studio had peekaboo-tressed Veronica Lake.

A press agent dubbed Marie “The Body” to perk up a publicity campaign for “Guest in the House.” She changed her hair coloring almost as often as she changed her men, going from brown to blonde, to brown again, to red in “It's A Pleasure.” When wed to Vic Orsatti, a prominent agent, she co-starred with Gene Kelly in “Living In A Big Way” ('47). Marie was quoted as saying, “Nobody saw

Earl Carroll's Vanities



SHEREE NORTH was groomed by Fox to be the second coming of Grable and a threat to keep Monroe in order.

BERYL WALLACE gave up her stage part in the Vanities to become one of the eleven girls whom Carroll brought to Hollywood.



YOUTHFUL MARIE MacDONALD
enbarking on a screen career - ('41).



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that pic except my mother."

Finally free of Orsatti and MGM, she embarked on her stormy marriage to Harry Karl. From then on, her career seemed dominated more by scandal than by cinematic achievement. In the late '50s, she became a top supper club attraction, ironically starring at Moulin Rouge, the then new name for Carroll's. She died from an overdose of drugs on Oct. 21, '65.

Other Beauties

There were of course, innumerable other beauties during the Earl Carroll reign. Striking brunette, Beryl Wallace was Carroll's most publicized beauty. For Paramount's "Murder at the Vanities" ('34), Carroll brought along Beryl and several other NY showgirls. Prior to Carroll's Hollywood club opening, Beryl's film career progressed steadily at Universal with "Air Devils" and "The Rage of Paris" ('38).

Fun-loving Lois Andrews followed in the true tradition of the "Lolita" myth by marrying much-older George Jessel when she was only 161. She played the title role as "Dixie Dugan" in '42 and died of lung cancer in '68.

Jean Wallace was 15 when first glimpsed by Carroll in a Chicago restaurant ('39). Jean became the frequently mentioned teen-age girl friend of Franchot Tone in the columns and while appearing in "Louisiana Purchase," they wed and she temporarily retired. Later as the wife of Cornel Wilde, she co-starred with him in "No Blade of Grass."

Statuesque, raven-haired Marilyn Watts liked Corday perfume, so became Mara Corday. She had secondary roles at UI, "Foxfire," etc. in mid-'50's. She had great star quality that Universal never developed and ultimately wed actor Richard Long.

Carole Mathews was Jean Francis, fresh from Montgomery, Ill. ('40); later Col. pics and westerns. Claire James reaped much publicity as Miss California, when EC himself proclaimed her Miss America. She was the girl to whom Tony Martin sang, "You Stepped Out of a Dream" in "Ziegfeld Girl." She is still a beauty and does extra work. Mary Elliott married Robert Cummings. Diana Mumby and Virginia Cruzon became Goldwyn Girls, both later did extra work. Vivian Coe was hand-maiden to Maria Montez at Universal as Vivian Austin, briefly worked as Terry Austin, married millions. Peggy Pryer stayed at EC through many house

changes, is now divorced from Paul Burke.

The Evelyn Moriarty build-up at 20th was put aside when George Cukor entered the service. She became friend and stand-in for Marilyn Monroe. Myrna Dell went to RKO in '44, her many roles were such that her career was only moderately advanced — best role in "Nocturne." Yolande Donlan had great success on the British stage in "Born Yesterday," settled in England and married Val Guest. She had starring roles in "Expresso Bongo," and "Jigsaw." Peggy Satterlee was a harem girl in "Arabian Nights" — made headlines as underage girl in famed Errol Flynn statutory rape case ('42). Sandy Donlan became Laura Elliott, co-starred in "The Denver and the Rio Grande," the plum role of "Miriam" in Hitchcock's "Stranger On A Train" ('51) and as Kasey Rogers in a regular on TV's "Bewitched." Marilyn Buford went on to become Miss American 1946; then to Europe for starring roles in "The Wayward Wife" and "Adorable Creatures." Helen O'Hara and Dorothy Ford became two of the "Glamazons," tall showgirls featured by MGM in "Bathing Beauty" ('44). Helen was daughter of artist Henry Clark. Dorothy was romanced by Mickey Rooney in "Love Laughs At Andy Hardy."

Tragedy stalks

Some of the girls ended in tragedy: Dorothy Abbott became Jack Webb's girl on early "Dragnet" TV series — was in "Petty Girl." Later worked extra and committed suicide ('68). Leggy Elinor Troy was discovered by Ziegfeld, was a Billy Rose "glamazon." Completing "The Harvey Girls," she was bedridden for four years — died of tuberculosis in ('49). Popular Jean Spangler disappeared ('49) and the case till this day remains on the file as a famous Los Angeles unsolved mystery.

The list is endless, but to name just a few: Sandra Jolly, Pokie Noonan, Judith Woodbury, Ann Melton, Beverly Thomas, Virginia Dew, Jeanne Richie, Nikki Saunders, Dale Logue, the Costello Twins, Connie Peel, Doris Hurok, Patti McCarty, Virginia Maples, Madge Journeay, Beverly Thompson, Lynn and Judy Bowman, Verna Eberly, Lorraine Crawford, Mary Morlas, Rosemary Nelson, Joy Barlow, Frances Gladwin, Audrey Korn, Barbara Sautler, Marie Wallace, Muriel Barr, Marjorie Deanne, Carlyn Crumley, Maxine Gregory, Virginia

Turn to Page 40

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The Passing Parade/Kirk Crivello

ROCHELLE HUDSON - 1915 - 1972

† Rochelle Hudson belongs absolutely to the 1930s. The lissome dark ingenue with the fabulous eyes was notable for a beautiful speaking voice and considerable charm. Her tragedy was that the promise of her early years was never fulfilled, and she was trapped in a web of B pictures. Although studio biographers once insisted she was born in Claremore, Okla., hometown of Will Rogers, her birthplace was really Oklahoma City, where she was born March 6, 1915.

At 16, she made her debut with Edna May Oliver in "Laugh and Get Rich." On the strength of her performance in Ford's "Dr. Bull" ('33), opposite Will Rogers, she signed with Fox. She became the erstwhile ingenue of Rogers successes, "Mr. Skitch," "Judge Priest," and "Life Begins At 40"; the only attractive actress to work with Mae West, in "She Done Him Wrong"; Claudette Colbert's rebellious daughter in the original "Imitation of Life"; the

beautiful Cosette of "Les Miserables" with Fredric March; Shirley Temple's big sister in "Curly Top"; she loved Henry Fonda not wisely but too well in the remake of "Way Down East." Her co-star in "Poppy" ('36) was the great W. C. Fields. Their scenes together were both funny and touching in her last important role of the period. Her subsequent stay at Columbia ('39-41) was not as successful, suffering from poor material. Following "Queen of Broadway" ('42) with Buster Crabbe, she quit the business.

During World War II she was married to Harold Thompson, a naval reservist. Together they made several trips to and from Mexico on the pretext of fishing expeditions. Actually they were engaged in espionage for the US government. On one trip they discovered a large cache of high-test aviation gas hidden by German agents in Baja, Calif. In '48, she toured with Bert Lahr in "Burlesque."



ROCHELLE HUDSON with John Beal in "Les Miserables" ('35), a performance that seemed to prelude a brilliant career.

When she did make a movie comeback in '55, it was for Nicholas Ray's "Rebel Without A Cause," as Natalie Wood's mother. She died January 17 at her Palm Desert Country Club home, where she'd been involved in real estate for several years. Recently divorced from her fourth husband, Robert Mindell, she is survived by her mother, Mrs. Mae Hudson. ***

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† Last year, the "Good Tabler" visited Chef Gregoire's fascinating French cooking school on Sepulveda near Santa Monica Blvd. Greg's petite restaurant at 15464 Ventura Boulevard in Sherman Oaks quite naturally attracts some of his cooking students, and he features outstanding French cuisine.

This year, I recently met two very nice young men who own and operate a fascinating gourmet cookware shop, Main Street General Store, 11326 Ventura Boulevard clear across the Valley from Gregoire's in Studio City. They are Donald Ratcliffe and Dennis Rohde, and the latter teaches French cooking, too. Although they do not at the moment own and operate a

restaurant as well, Don and Dennis sometimes discover the anniversary or birthday of a regular patron and surprise them by closing up shop and setting a beautiful table smack dab among the gourmet saleables while Dennis cooks up a delightful gourmet repast, on the house, for their special guest. Sounds like mucho fun!

Understand from Dennis that he is booked up for his cooking classes but call 980-9525 for additional information.

"Good Tabler" was invited again this year to that fabulous bash put on by the United States Bartenders' Guild, and our pal and very popular guy with his contemporaries lrv

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"Frosty" Frost of the Living Room in Hollywood was among the heat winners with his special "Redhead" cocktail creation. Frosty's charming companion, Dena Baker, of Galpin Ford, is a beautiful redhead, natch!

Winner of this 24th annual U.S. Bartender's Guild Cocktail competition was Al Repetty, Jr. of La Brique in Huntington Beach with "Kool Banana," "Midnight Sun" by John Chop of the Dale's Secret Harbor in L.A., "Chocolate Island" by Joe Meaney, Jr. of the El Torito in Marina del Rey, and fourth prize to George Sperdakos of the Beverly Hilton Hotel with his "Tea" using the unique Japanese Suntory's Green Tea liqueur.

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Vic Bernardo of the plush China Trader, 4200 Riverside Dr., Toluca Lake, currently has the great Stan Worth starring in 'Trader's Copra Room with the popular talented Multi-Sounds. Nightly, Monday through Saturday from 9 p.m. Cantonese dinners and cocktails from 5:30 nightly.

Stan will command the entertainment through June when Ca Shears is due for a return engagement.

Haven't checked this place out, but Brightwater, 8430 Sunset Boulevard, sent along a note that they've all kinds of goodies — omelettes, hamburgers, steaks, all kinds of coffees, beers and wines plus games to enjoy such as chess, checkers, and dominoes. Hours are 11 a.m. to 2 a.m. weekdays, Fridays and Saturdays 10 until 4 a.m. and Sundays 10 a.m. until 2 p.m. Sound interesting?



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Famed TV and radio chef-personality, Mike Rey, checks out the menu of Michael's Canoga Inn, 21129 Sherman Way, with owner, Christ-ian Bernaert, and his wife, Elizabeth.

We hear that Andre Driollet and Philip Lemarque, owners of the popular Papillon French restaurant in Woodland Hills have been vacationing and the charming petite dinery will re-open on July 20th.

Hans Hoppe's Old Heidelberg, 13726 Oxnard, Van Nuys, is "hopping" these days what with the recent expansion. German cuisine is served with some American dishes - luncheon Monday through Saturday from 11 a.m. and dinners from 4 p.m. Mr. Hoppe himself prepares the fabulous pastries served on the premises and the home-style cooking which has made Old Heidelberg such a popular place to dine all these years.

They're closed on Mondays dinnertime, but reservations for other nights call 781-9396. ***

OUT OF THE VALLEY DINING
TIP: Once in awhile when I take a trip to the South, I enjoy seeing what some of our neighboring restaurants are doing. I recently discovered a jewel of a restaurant, American-style, right in the heart of Vista, California and it's named Country Kitchen, located at 2004 E. Vista Way, open every day. While I must confess my main attraction in going to Country Kitchen was old friend from San Francisco, Harry Taylor, now working for Mr. and Mrs. Minge, the very nice owners, I was pleased to discover the delicious "home-cooked" quality and care which went into the old style American dishes served.

While Harry used to star as stand-in and double for the great Rudolph Valentino back in the Silent film days, surely the Minge's marvelous array of

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14010 Ventura Blvd., Sherman Oaks, ST 4-9046 for reservations and food-to-go. Open daily except Mondays, 4 p.m. until 11 p.m. The charming old Chungking Inn offers the delicious delights of Mandarin-style Chinese cuisine at its finest. Request their Cathy Chicken in advance. It's superb! Sample Chungking Inn's tempting Combination Appetizer Plate at only \$2.00, just to tease your taste buds! Friendly atmosphere and swift service will make your dining out a pleasure. Make a wish by the beautiful fish pond before you depart. Robert Horn, your friendly host and Manager.

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Open 24 hours, 5037 Van Nuys Blvd., Sherman Oaks. ST 8-5111. Tops in good cookery; tastefully prepared and delightfully served. Entertainment and leisurely dining in the new Corker Room. Excellent and varied menu. Manning choice beef featured. Sea Foods, Alaskan King Crab, Broiled steaks over a wood fire. Fresh pastries baked in our own kitchens. Banquet facilities 25 to 200 in our new luxurious room. Your host, Martin Cable.

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4630 Van Nuys Blvd., Sherman Oaks. 783-0460. Open daily 11:30 a.m. to 11:30 p.m., Fri. and Sat. 'till midnight, and Sunday 1 until 11 p.m. Long established favorite with Valleyites (from 1954) featuring gas air-conditioning, upstairs San Francisco-style dining room and intimate cocktail lounge. Wide selection of complete dinners and Cantonese ala carte specialties. Hearty portions at surprisingly modest prices. Fresh fruit and juices used in our delicious Polynesian tropiccocktails. Downstairs Food-to-Go Dept. Spacious free parking in back. Most credit cards honored.

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21119 Sherman Way, Canoga Park, 340-6446. Open daily for luncheon Tues. thru Fri., dinners nightly except Monday. Sunday dinners and cocktails from 4:30 p.m. Selection of steaks, continental and Belgian specialties. Most reasonable prices. Owner-host, Christian Bernaert. Pleasant, relaxing European atmosphere and service.

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The Valley's newest Restaurant, Corner Victory and Fallbrook, Woodland Hills. Open daily. Lunch, Dinner. The decor reflects the early 19th century world of famous Sherlock Holmes with a massive masculine English tavern feeling. The moderately priced menu is headed by the house specialty, "rack of lamb." Other interesting innovations are: Finnan Haddie, English mixed grill, Beef and Mushroom pie, Deviled Beef bones, Prime Rib of Beef, etc. The salad bar has become one of the patrons favorite stops. You build your own salad with choice of mixed greens and an array of garnishes, including avocados, olives, mushrooms, cucumbers, tomatoes, etc. Always exciting entertainment every night.

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7625 Topanga Canyon Blvd., Canoga Park, 883-6360. One of the Valley's most successful restaurants located in West Valley on Topanga Blvd. at Satcoy in Canoga Park. Cocktails are dispensed from a pretty black-lit bar. Described very aptly as a "country club atmosphere with coffee shop prices," the menu (4 pages) has such delectable items as Liver Bourguignonne, Roasted Beef with Yorkshire pudding, English Truffle au Sherry. Open 7 days including holidays from 7 a.m. to 11 p.m. Reservations are advisable on weekends and holidays. Banquet facilities 20 to 200.

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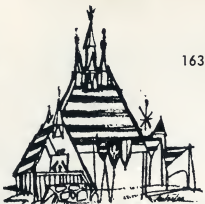
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19710 Ventura Blvd., Corbin Village, Woodland Hills. 345-3833. Hours: 11:00 a.m. to 2:00 a.m. 7 days. Superb Continental Cuisine from the kitchen of Chef Nick Masney. Lunch \$1.80 to \$3.50. Dinners from \$3.45. Duo Phil & Patty entertain in the lounge. Banquet facilities for 20 to 300 persons. Operated by the owners of the renowned FIVE TORCHES restaurant in Inglewood.

Continued on Page E-7



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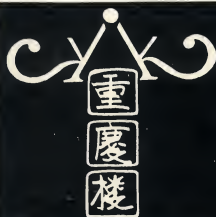
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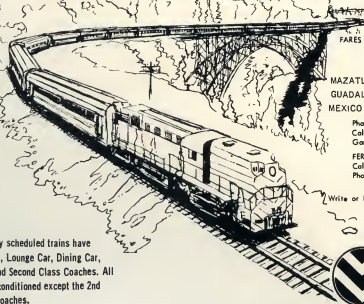
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'ROUND THE GOOD TABLES

Continued

25 different kinds of pie must star in Country Kitchen. They're all homemade on the premises and if you are a lemon cream meringue pie fan, Mrs. Minge's is a 9 inch high calorie-loaded delight!

Breakfast, luncheon and dinner here are all equally well-done and most of the waitresses have been with the Minges since Country Kitchen originally began operating as a full scale restaurant. They began their success tale by selling take-out delicious home-made meat loaf sandwiches to some construction workers in the area! Now, the most popular dining house in the area, County Kitchen's big party room, the Americana, can accommodate up to 200 persons! Try it, you'll like it!

Rising like the fabled Phoenix from the ashes might be the story of The Unusual DEPOT Restaurant in Camarillo just off the Ventura Freeway at Central Avenue.

Due to the promising site and his enchantment with the surrounding area, "Stationmaster" Jackson Clarke acquired the property on which the DEPOT now stands. The burned remnants of a former restaurant provided the foundation for Clarke's dream. The DEPOT was carefully planned and researched, with much scouring of the countryside for authentic railroad memorabilia. A top designer was acquired, to engineer the



Model Charlene Silva and Bruce Budge, manager of Castagnola's Lobster House in Marina Del Rey, toast the success of this highly popular sea food restaurant with smooth sipping Santury Royal Whisky. Beverage manager, Keith Linquist, pours Santury Royal for many of Southern California's most exciting people... models, actors, actresses, airlines personnel and young business executives.

Gourmet Guide

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8232 Desoto Ave., Canoga Park, 341-5510. Old English decor with the Irish flavor, Home of the Irish Coffee in the Valley. Buffet type Salad Bar Buffet Luncheon Mon. thru Fri. \$1.65. Specializing in Prime Rib, Steak, Lobster and other favorite continental dinners. Dinners \$2.75 up including salad bar. Entertainment and Dancing Thurs., Fri., and Sat. Unusual Gourmet Specialties nightly. Open 7 days. Complimentary individual cakes for all occasions. Banquet facilities 20 to 300 persons — from \$3.50 per person (tax & tip included).

Debbie Reynolds Stars in "Charlotte"

Hanna-Barbera Productions has signed Debbie Reynolds to voice and sing the lead role of "Charlotte" in the animated musical version of E. B. White's "Charlotte's Web." Hanna-Barbera is co-producing the movie with Sagittarius Productions for release in the United States this fall by Paramount Pictures Corp.



LOVELY PATTI WRIGHT pours sipping-smooth Suntory Royal Whisky for country western recording artist, Tom Ghent. They are celebrating the recent Kapp Records release of his latest single, "Whiskey Whiskey," at Arthur Wong's exotically beautiful Far East Terrace near Universal City Studios.

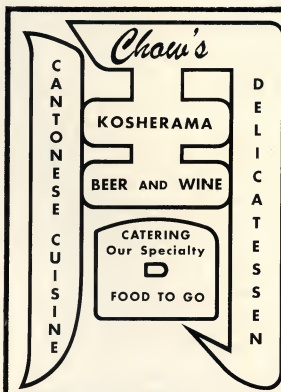
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1971 AWARD WINNER — The Valley's popular Generous Britain Restaurant, 7625 Topanga Canyon Blvd., Canoga Park was the winner of the L.A. Restaurant Writers award for excellence in food and service. In photo on right owners Jean and John Drabble who rightfully lay claim to one of the Valley's better restaurants. Delectable English and American cuisine, English mixed grills, Roasted Prime Rib of Beef, are featured. Served fresh daily on the sweetie carte are those hard to find gourmet items, Yorkshire Pudding and Sherry Trifle. Generous Britain is open 365 days a year from 7 a.m. to 11 p.m. Reservations advisable. Banquet facilities too.

construction and furnishings... indeed, the entire atmosphere.

The result was an intriguing combination of genuine and "spoof" Victoriana. The interior, spacious enough to seat 200 diners, was done in warm reds, and is authentic even to the upholstery on the dining booths, which Stationmaster Clarke said "is the same rich fabric used in the original pullman cars of many years ago." Lovely waitresses were carefully selected, attended long training

sessions, and were fitted for variations of railroaders' "overalls" cut to mini-length as a concession to modern tastes.

On April 18, 1972, the DEPOT burned, just one month after its grand opening. The interior was completely gutted by an early morning holocaust.

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INSIDE TRACK

NEWS FROM MAJOR MOVIE
AND TV STUDIOS

By Bea Colgan

AROUND & ABOUT — First we'd like to thank everyone for all the calls, cards, flowers and gifts we received while recuperating from a knee-lift. (That's similar to a face-life but more painful.) Seriously, we love you all. Now down to the business at hand.

Film folk Joy and Tony Cardoza threw a bash at Whittinghills last month to introduce their latest discoveries. If these kids get any more diversified, don't know when they will find time to make films. "Outlaw Riders" and "Bigfoot" are both in release around the country racking up impressive grosses — but, there's a fly in the ointment. The Cardoza's haven't received one shekkel nor an accounting on "Bigfoot" so they have a suit pending against the distributor. Meanwhile, the party was to introduce Don Ruffin, The Summit, and Gary Clark, all of which the Cardoza's are managing and all of which acquitted themselves very well. Ruffin is a talented artist and sculpturer from Arizona and his paintings are on display at the restaurant. We especially liked his "Moods of Gary Clark," himself a singer with powerful projection and control. We were entertained by Clark and The Summit, a group of 7 young men from San Diego headed by Scott Shuett. The MGM record people requested a tape so perhaps you will be hearing more of The Summit.

Joel Preston, former West Coast Publicity Manager of Columbia Pictures and more recently head of his own PR firm, has joined new film company, Mishnah Pictures, as publicity director. Mishnah is headquartered at The Goldwyn Studio and is currently in production with "The Adjustor" starring Patrick F. Burke. Producer-director of the suspenser is Martin Bacow.

Another flack, Mac St. Johns, reports employment is up for press agents and that's certainly good news. St. Johns is currently doing double

duty for the IATSE Publicists Local 818 as publicist, and acting business agent during b.a. Lloyd Ritchie's illness. St. Johns will seek the permanent biz agent post at the September election.

From Trans-American Films comes "Africa Ama," an unusual feature revealing startling practices in parts of Africa today. Don't know what startling practices are referred to but it sounds intriguing. We'll find out October 18 when it opens.

DISNEY DOINGS — After 20 years with the company, Edmund F. Clarke has retired from his post as president of Buena Vista International and the Canasa Trading Corp. He is succeeded by Harold P. Archinal, himself with 18 years in the organization, most recently as exec VP and foreign sales manager. In addition, Card Walker, president of Walt Disney Prods., also named Gus Zelnick VP of BVI, and Ivan Genit, VP of Canasa, distributor of Disney product in the Western hemisphere. Zelnick is based in London and Genit is headquartered at Disney's Burbank studio.

The winners of the second Walt Disney Filmwriting Awards have been announced. Barbara Greer, 21-year-old junior at NYU's School of Fine Arts, is the grand prize winner of \$2,500 plus ten weeks employment at the Disney Studio where she will work with producers and staff writers. Second prize winner of \$2,000 is Robert E. Rogers of California Institute of the Arts. Both NYU and Cal Arts will be given cash awards to match those of the winners through the Walt Disney Filmwriting Scholarship Award which has been set up for deserving students, other than the prize winners, who show promising ability in writing. Members of Disney's story department do preliminary judging and final judging is by a committee of five staff producers.

Fred MacMurray returns to the Disney stable for the seventh time with a starring role in "Charlie and the Angel" set to roll this month. He gets able support from recent Oscar winner, Cloris Leachman, as his wife; vet actor Harry Morgan; and two young actors, Johnny Whitaker and Kurt Russell, themselves veterans of previous Disney films. Russell starred in "The Barefoot Executive" and "Now You See Him, Now You Don't" while Whitaker can be seen in "The Biscuit Eater" and the upcoming "Napoleon and Samantha" and



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"Snowball Express."

All that jogging was too much for poor Godfrey Cambridge and he had to bow out of "The World's Greatest Athlete" due to exhaustion. He has been replaced by actor-comedian John Amos who will play the college coach who grooms a primitive jungle boy into becoming the sports champion of all time. Also in a bit of typecasting, four sports announcers have been signed to play sports announcers (what else?) in the film. Quartet consists of Howard Cossell, Bud Palmer, Frank Gifford and Jim McKay. Heading the cast are Tim Conway, Jan-Michael Vincent, Amos, Roscoe Lee Browne, newcomer Dayle Haddon, Nancy Walker and Billy De Wolfe.

COLUMBIA NEWS - Mike Frankovich is going all out in promoting his new women's liberation film, "Stand Up and Be Counted," which opens locally this month with a gala benefit premiere sponsored by NOW (National Organization of Women). Now touring on behalf of the film is Marsha Metrisko, young featured actress, hitting Chicago, Toronto, Washington, Baltimore and Detroit among other cities. Capitol Records is also helping by pushing Helen Reddy's new single recording of "I Am Woman" as heard in the film. "Stand Up and Be Counted" had its world premiere recently in Denver (where location filming took place) for the benefit of the Denver Police Athletic League.

Columbia Pictures Industries has been given the go ahead by US District Judge Edmund L. Palmieri of New York to participate in Ely Landau's American Film Theatre - the unique "Movie-of-the-Month" subscription venture in which the American Express Company, The Landau Organization and Columbia will join forces. Judge Palmieri granted Columbia's petition for a waiver from existing decrees governing much of the motion picture industry today, for a one year trial period. The American Film Theatre concept calls for production of a minimum of eight and a maximum of 12 films in its first season. Approximately 500 theatres throughout the US and Canada are expected to participate.

"Shamus," the Robert M. Weitman production starring Burt Reynolds and Dyan Cannon, has completed principal photography following seven weeks of location filming in the New York area. Sorry girls, Burt does not appear in his Cosmopolitan costume in the film.

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June was "Living Free" month in Illinois. Governor Richard Ogilvie proclaimed the designation to coincide with the statewide openings of the new Carl Foreman film starring Nigel Davenport and Susan Hampshire, "Living Free," based on the book by Joy Adamson, chronicles the further adventures of Elsa and her three "Born Free" cubs.

"Young Winston," a film by Carl Foreman and Richard Attenborough, will have its American premiere October 10 at the Columbia II Theatre in New York. The roadshow attraction stars Robert Shaw as Lord Randolph Churchill, Anne Bancroft as Lady Jennie Churchill and Simon Ward in the title role. Churchill himself selected Foreman to bring his early life to the screen after viewing Foreman's earlier effort, "The Guns of Navarone." Foreman and Attenborough spent six months interviewing 400 prospects for the title role before selecting Ward, a versatile young actor from London's West End.

SCREEN GEMS — David Gerber has joined SG's as an independent producer of TV features and series under an exclusive contract. Gerber was the exec producer of "Cade's County" for CBS this past season and prior to that, was exec producer on "Nanny and the Professor" and "The Ghost and Mrs. Muir" for ABC.

Sid Kalcheim, who has been serving as an attorney in SG's legal dept. for the past 2½ years, has been appointed executive assistant to Art Frankel, VP in charge of studio affairs. Before joining SG's, Sid spent two years with the George Litto Agency and four in the literary dept. at William Morris. He is married and resides with his wife, Bonnie, and children, Lindsey and Julie, in Malibu.

"The Partridge Family," starring Shirley Jones, has resumed production at the Columbia Ranch in Burbank. First show of the third season is entitled "This Male Chauvinist Piggy Went to Market" which has endless possibilities.

Executive producer William Castle's "Ghost Story" is in full swing with the signing of 11 writers to pen episodes for the suspense series premiering this fall on NBC. Scripters signed by producer Joel Rogosin are Robert Hamner, Bill Bast, Robert Bloch, Halsted Welles, John McGreevey, Ed DeBlasio, Seeling Lester, Bob Specht, Del Reisman, Jimmy Sangster and Mark Weingart. Latter two are also story consultants for the series. In

addition, Castle announced the signing of Bill Butler as cinematographer and Billy Goldenberg as music scorer. Goldenberg was recently nominated for an Emmy Award for his score of a "McCloud" segment. Butler's recent credit is "Hickey and Boggs," the Bill Cosby - Robert Culp feature.

Yet another honor for "Brian's Song," winner of five Emmy Awards, and James Caan, who starred as Brian Piccolo in the 90-minute TV movie. Film received "Best Movie" and Caan "Best Actor" awards in a poll conducted by the Newspaper Enterprise Association recently. The awards were presented on "The Merv Griffin Show." Caan was present to accept his award and film award was accepted jointly by Art Frankel, Producer Paul Junger Witt, and Billy Dee Williams, who starred in the film as Gale Sayers.

A brand new SG's series, "Temperatures Rising," will premiere this fall on ABC. The hospital comedy stars James Whitmore, Cleavon Little, Joan Van Ark and Reva Rose, with Nancy Fox in a recurring role. Exec producer is Harry Ackerman, William Asher is producer and Ernie Losso is associate producer. With so many producers of one kind or another, there might indeed be some "Temperatures Rising."

Those comedic delights, Henry Gibson and Rose Marie, have been set for starring roles in "Honeymoon Suite," 90-minute daytime movie being produced by Douglas S. Cramer's company in association with SG's for ABC. The show will serve as a pilot project for a new form of daytime viewing featuring vignettes about various couples who occupy the honeymoon suite of an elegant hotel. Gibson and Rose Marie play a bellboy and maid respectively and the pairing of these two funny folk should make for some delightful daytime viewing.

Also from SG's and premiering this fall on CBS will be "Bridget Loves Bernie," comedy series starring David Birney and Meredith Baxter. Eleven writers are busy penning segments and three rotating directors will serve.

AIPieces — Handsome (in a diabolique sort of way) Robert Quarry has been elected to the Board of Governors of The Count Dracula Society, it was announced by President Dr. Donald Reed. The organization is composed of devotees of Gothic literature and films. Quarry's qualifications for this honor

were his absorbing portrayals of Count Yorga in "County Yorga, Vampire" and "The Return of Count Yorga." Wonder if Count Yorga is a blood relative of Count Dracula?

If Vincent Price ever retires from films, he could open a travel bureau. This indefatigable star has logged thousands of miles promoting his films in a day when many top actors feel this is beneath them. Price's most recent activity was as principal speaker and guest of honor at the annual meeting of The California Associated Press Television-Radio Association at the Fairmont Hotel in San Francisco where he spoke about the making of his latest film, "Dr. Phibes Rises Again." In addition, Price has appeared on 76 radio and TV shows plugging "Dr. Phibes." This must be a record.

Pretty Fiona Lewis, also starring in "Dr. Phibes Rises Again," is branching out from the acting profession into the music industry. The multi-talented young lady has written lyrics for several songs and they must be good as The Fifth Demension is recording them. First to be released will be "Santa Monica Freeway."

July is "Blacula" month and we can hardly wait to see AIP's variation on a theme by Universal. As you enter the theatre, you will be given a special Vampire Protection Kit which is guaranteed to keep you safe from Vampire attack. The kit contains genuine Transylvanian Bat-Laurel tree leaves. The leaves in our kit smelled suspiciously like Bay Leaves, a staple in our spice cabinet usually reserved for the making of chicken soup! Well, the chicken soup was delicious and we have not been bothered with Vampires either, so the leaves served a dual purpose. Try it, you'll like it. You'll also like "Blacula" which stars William Marshall, Denise Nicholas, Vonette McGee, Gordon Pinsent and Thalmus Rasulala with a pulsating score by Gene Page.

AIP will serve up a few other goodies in the near future. Ray Milland (currently being seen in "Frogs") and Rosemary Grier star in "The Thing With Two Heads," new terror film in which both their heads live on one body in a unique genetic concept. "The Black Angel" and "The Adulteress" are also in the works so it looks to be another good year for the AIPeople.

PARAMOUNT NEWS — "Report From Engine Co. 82," best-seller

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Paulette Goddard returns

By Kirk Crivello



Paulette Goddard and Kirk Crivello at party held
in her honor in Hollywood.

"You're very sweet to remember." Paulette Goddard said with a friendly face with its mischievous smile when I told her my favorite Goddard film was "Kitty," in which she went from rags to riches the obvious way. "I loved playing the waif in 'Modern Times,'" she laughed. "The part was absolutely me. There is something in my character of the barefoot gamin. Mr. Chaplin understood me." Wearing her spectacular ruby and diamond necklace, yoga-slim, beautiful Paulette told me this at a reception honoring the publication of her late husband, Erich Maria Remarque's last novel, "Shadows in Paradise," held at Greystone, the former home of the Dohenys and now "home" of the American Film Institute. She was in Hollywood to do a cameo with good friend Helen Hayes in "The Snoop Sisters" for Universal-TV.

Paulette Goddard had enough zing for a whole stageful of Ziegfeld beauties, (which she was) and caught the eye of Charlie Chaplin, who became her personal Pygmalion and later, her husband. Vivacious and talented she probably would have become one of the most popular actresses of the 1940s, even without Chaplin. They met on Joe Schenck's yacht ('32) when she was a platinum blonde Goldwyn Girl. Born Pauline Levy in Great Neck, L.I., in 1911, she



"GHOST BREAKERS" made in 1940 was Paulette's second movie for Paramount. Paul Lukas was featured.

first appeared on Broadway in "Rio Rita." She then did small and joined Hal Roach's stock company till Chaplin made her a star in his Modern Times ('36) and The Great Dictator ('39). David O. Selznick would have given her the Scarlett O'Hara role in "Gone With The Wind" had she only produced a certificate of marriage to Chaplin, which she never did. Even without Scarlett, upon signing with Paramount, she made a long and successful career out of playing gussy ladies: To wonderful zany

mystery-comedies with Bob Hope, "The Cat and the Canary" and "The Ghost Breakers; the gypsy in "North West Mounted Police"; Fred Astaire's partner in "Second Chorus.; "Hold Back the Dawn," where her brittle gaiety contrasted with the spinster schoolteacher, Olivia de Havilland; As Loxie Clayborne, a fiery Southern belle in de Mille's "Reap the Wild Wind" was clearly designed to compensate her for not getting Scarlett O'Hara; a war drama, "So Proudly We Hail"; the slave girl again for de Mille's mammoth "The Unconquered"; and then gave probably her best performance, in Renoir's "Diary of a Chambermaid" husband Burgess Meredith, who also acted in it.

But then Paulette's a pretty gussy lady herself. The years may have mellowed her once-famous temper, but the driving enthusiasm and contagious energy are clearly still there in strength.

When her Hollywood career ended in the early-1950s, she moved to New York, appeared onstage opposite Melvyn Douglas in "Waltz of the Toreadors," living for a long while in Paris, married Remarque and gave up any serious thought of working, though in '66 she did play in an Italian Film, "The Time of Indifference."

She so often portrayed mischievous girls with a great spirit of adventure and although she claims the recent TV guesting was a one-shot, I have a feeling we'll be seeing more of her. But whatever Paulette does or does not do in the future, the Goddard legend is a part of Hollywood history — and no one's ready to write finis for her career quite yet. ***

INSIDE TRACK

Continued from Page 37

written by Dennis Smith and soon to be brought to the screen by Paramount, has gone into its sixth printing. Smith has worked as a fireman in Co. 82, called the busiest fire engine company in New York City, for the past eight years and his story is a vivid depiction of the fireman's daily life. He recently received the 1972 Golden Doughnut Award for service to others from The Salvation Army.

Also honored was Eddie Egan, the New York detective whose exploits were the basis for "The French Connection." Egan received the honor plaque of the San Fernando Valley Criminal Bar Association at a dinner in his honor recently. Plaque was presented for his years of outstanding accomplishment and dedicated service in the war on drug traffic. Egan is now under exclusive contract to Paramount and is developing "Badge 373" for production. Gene Hackman will star and Howard Koch produce.

Another best-selling book, "The Friends of Eddie Coyle," will be brought to the screen by Paramount. Written by George V. Higgins, the critically acclaimed underworld novel is already in its sixth printing. Publishers Weekly calls it "A real find — tough, authentic, down to the last gritty detail of language used by the crooks and the police — this short novel reads like something ripped out of an actual case history of crime."

We know of at least one Black bus driver who doesn't read the entertainment pages of his local newspaper. This info was gained by observing the marvelous doubletake he did while passing a theatre marquee bearing "The Legend of Nigger Charley." There must be a message here somewhere.

Raquel Welch is now in book form and her own form isn't bad either. Actually, Pinnacle Books has published a novelization of "Hannie Caulder," written by William Terry, and replete with full-color cover of Raquel plus eight pages of scene stills, head shots of the stars and cast & credit info. Raquel plays a lady gunslinger in "Hannie Caulder" and has Robert Culp and Ernest Borgnine to contend with. Since we don't have to contend with either, we'll sign off wishing you a Happy 4th of July. ***



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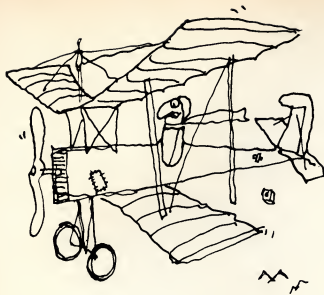
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She was an Earl Carroll Beauty...

Continued

White, Loretta King, Helene Leslie, Billie Lane, Laverne Chase, Gwen Stith and Dodie David.

And so, in the final years of the 1950s, the historic club closed. The plush, lush old days had gone forever. Today it is a bit difficult to comprehend the girls' popularity, if only because looks no longer mark a beginning; but at one point in the '40s decade, the prestige of being an Earl Carroll Girl opened many doors. The decline of the night club business ended simultaneously with the fall of the star system. Although the press have long neglected the girls — they most certainly are a part of Hollywood's Golden Era.

About Carroll

The reproduction of an oil painting of Carroll in the lobby was presented to him by the girls of the "Vanities of 1930." Carroll in his heyday was known as the showman par excellence. He was a masterful publicist, and his large flamboyant shows lent themselves to publicity. Born September 16, 1893, of Irish parents in Pittsburgh, he left school at 10 and at 17 worked his way around the world aboard ship. After World War I duty as a flyer Carroll became an independent producer ('19) and four years later conceived his first "Vanities." The review was an annual event on Broadway, running for 13 years until '36 when he moved to the West Coast and a producer's post at 20th. Carroll and long-time girlfriend and star, Beryl Wallace, were killed in a plane crash en route to New York on June 17, 1948.***

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FOR SALE - read about your favorite Western Stars (Autry, Rogers, Cassidy, Ritter, Elliott, etc.) in "Western Star Digest," P. O. Box 12367, Nashville, Tennessee 37212. (\$5.00 per year.)

FOR SALE - 16mm and 35mm Projectors (Mag-Optical) Interlock. New-used... Sales-rentals... (also Screens). Last ten years of Rose Parade Slides and 8mm movies. J. Dolan Projection Units, 6167 Sepulveda Blvd., Van Nuys 91401.

SELLING - COMIC BOOKS, Playboys, serial lobby cards, movie lobby cards, movie posters & pressbooks, pulps, pocket books, radio & cereal giveaways, monster and science fiction magazines, western comics, Sunday pages, movie big little books, etc. Complete catalogue 25c. Wanted photos and films of Irish "TV Sheena" McCalla, Rogofsky, Box C-1102, Linden Hill, Flushing, N.Y. 11354.

WANT TO BUY - or trade 8mm or 16mm Sound or Silent, B & W or Color Classics or class A films only. Please send lists and prices. Dan Rocklin - 16724 La Maida St, Encino, Calif. 91316 213-789-2852.

WANTED - 16mm GRAPES OF WRATH, any John Barrymore's, All Quiet, Greenberg, 69-08 226th St. BaySide, N. Y. 11364

WANTED - All Valentino, G. Swanson, C. Gable, M. Monroe, J. Dean fans write me, Chaw Hank Box 30, Staunton, Ill. 62088.

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WANTED: Items of the late Carmen Miranda and of Miss Mae West. Please write and let me know what you have and how much you want for them. Write to Tim Malachuk, P. O. Box 614, Santa Monica, Calif. 90406

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FOR SALE - Great special effects scenes from science fiction films classified. Send stamped, self-addressed envelope. Jay Duncan, 4318 Larchmont Drive, El Paso, Texas 79902.

Wanted: Pressbooks of old musical and SF films; movies or stills of Top of the Town, Just Imagine, Temple of Venus, Dance Magazine, & Radio and TV Mirror with articles by Rudy Konrick. Larry Farsace, PO Box 1101, Rochester, NY 14603.

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I am interested in obtaining a copy of the program booklet which M.G.M. issued with their 1934 film Tarzan and His Mate, also Marjorie Marsh material. Jim Delay, 67 Call Street, Jamaica Plain, Mass. 02130.

WANTED: 16mm TV shows - ALFRED HITCHCOCK, OUTER LIMITS, THRILLER, ONE STEP BEYOND, THE UNTOUCHABLES, TWILIGHT ZONE, Robert Montgomery, R-3, Box 508, Burleson, Texas 76028.

Have 8 & 16mm films for sale or trade. Your list for mine. Want Houdini Material. William Patterson, Box 8180, Universal City, California 91608. HO9-2221.

FILMS, RADIO SHOWS, TRANSCRIPTIONS related memorabilia. BUY-SELL-TRADE. Send details and prices. Send \$1.00 for catalog (refundable). Box 724, Dept. HS, Redmond, Wa. 98052.

"WANTED" - ALICE FAYE photographs, snapshots, old fan magazine portraits, especially color ones." Rev. Bishop, 327 South Kenmore Ave., No. 105, Los Angeles, California 90020.

WANTED - 16mm GRAPES OF WRATH, any John Barrymore's, All Quiet, Greenberg, 69-08 226th St. BaySide, N. Y. 11364



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